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Cupid's Night Out

A Whimusicality in One Act




Text by
Frederic Kammann, Jr.

Music by
Stanley R. Avery

· BOSTON · OLIVER DITSON COMPANY ·





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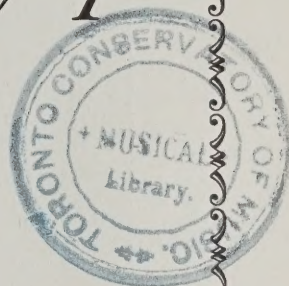


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FOREWORD

BE IT known that in a certain good-sized city there was an old flat building. It was called "Clements Court," mainly because its owner's name was Kaspersky. Built back in the pioneer days for flat buildings, it was not at all "stylish," but afforded living quarters for young business people, a few clerks, and some students in a nearby academy.

Modern tendencies prompted the management to divide the once commodious flats into smaller ones. Where necessary to enlarge a tenant's space it was possible to unlock communicating doors and so double the room—making a larger apartment out of two small ones.

In flat No. 25 there lived two young men—William Fall, a young business man, and Fridolph Hallan, also in business, but a little older than William.

Next door in No. 27, Miss Lillian Keester (who might be called a spinster in about five years more) lived with her niece, Ruth, a sweet girl of twenty or thereabouts.

The door between No. 25 and No. 27 was locked and bolted, but nevertheless was a source of lively speculation to William who believed he had seen "that little girl next door."

Along about six-thirty, on a warm spring evening, we are permitted to witness an episode which takes place in the living-rooms of No. 25 and No. 27.

STAGE SETTING

Directly in the center of the stage and running up and down is the partition separating the two rooms. It extends down from the back flat piece or drop only five or six feet—just enough to allow room for the communicating door, and leaving ample space between its lower end and the footlights.

At either side of this wall and Up Center there are tables, the one in No. 25 looking a good deal like a library table, on the other side appearing more like a diningroom table. In No. 25, the room on stage Right, there is a clothestree, UR, separated from the table by a door leading into the hall. Below it, R, is a door leading to a dressingroom. There are several framed prints (one, a colored picture of Cupid, hangs below the door, RUE)

and photographs on the wall, and a telephone on the table. A couple of chairs and a fancy sofa pillow or two complete the simple furnishing of the room. Such things as ash-trays, piperacks, taboret, and other strictly masculine paraphernalia can be used on larger stages where there is ample room.

No. 27 is also simply furnished—a buffet of rather antique appearance stands against the wall at L below the door leading into the other roomlets of the apartment. The halldoor is UC just to the L of table, and a number of chairs, stands, and hassocks, occupy the corners of the room. The walls are adorned with a pair of Harrison Fisher pictures, a Baby Stuart, and the inevitable “Cupid Awake” and “Cupid Asleep.” One rather tattered pennant indicates a bygone interest in higher education.

Note: The door between the apartments should be so hung that it will give way without enough force applied to it to shake the partition noticeably.



NOTES ON STAGING "CUPID'S NIGHT OUT"

SCENE

THIS operetta requires only such scenic equipment as the average stage affords—or less. Its production may be as elaborate or as simple as circumstances suggest.

Small stages and platforms often lack an interior set with the customary doorways. The necessary entrances can be provided by using hangings or curtains in place of actual doors. Where regular equipment is available, it is better to use it, of course. However, some delightful effects can be had by using a little care in planning the set.

The only part of the set that really should be practical is the communicating doorway between the two apartments. This can be very inexpensively built—or may be borrowed from a lumber, or sash-and-door company. Use an ordinary doorframe and door. Set in place without inserting the hinge pins. Then when William's weight is thrown against the door it will give way and fall into Ruth's apartment.

Where necessary, a fairly large screen, three or four panels, can be made to serve as the communicating door. Instead of breaking down, however, it would simply fly open, allowing William to fall into the room. The practical door really makes a better appearance, works more effectively, and makes less demand upon the imagination of the audience.

Occasionally a flat piece of scenery containing a door will be available and can be used similarly to the doorframe and door. In either case the partition should be braced to prevent swaying when William seeks to break through.

Arrange the furniture according to the description if possible. Either new or old pieces may be used, but they should be nearly uniform in general style and condition.

Most furniture stores are willing to lend furnishings, if they are taken care of, and credit is given the store in the program.

PROPERTIES

Each character should be responsible for his or her "hand" properties, used during the performance. These should be on hand at rehearsals to familiarize their uses.

Most productions have someone in charge of "props" who attends to securing and returning them. But the individual actor must personally see that his "hand props" are ready for use when and where needed.

Here is a list of properties needed for "Cupid's Night Out":

William:

Telephone instrument, which can usually be borrowed from the telephone company. Pictures of "Cupid Awake" and "Cupid Asleep." Any Cupid pictures will do. They should be large enough to be seen by the audience.

Two theatre tickets and envelope. Small blank cards of proper shape and size will serve the purpose.

Pencil or pen.

False mustache and soft broadbrimmed hat.

Small metal salver on buffet in Ruth's apartment.

Paper and silver money.

Napkin on buffet in Ruth's apartment.

Ruth:

Parcels of various shapes and sizes.

Fan, ready for "He and She" number.

Old-fashioned pistol in buffet drawer.

Fridolph:

Marriage certificate.

Lillian:

Handbag.

BUSINESS

The many actions that, in addition to spoken and sung portions, go to make up the performance are called "business." These pieces of business are important and should be studied with the same care that is devoted to speeches and songs.

Have a reason for every movement, cross, or action. It is not enough that the stage directions read "cross left." Some action is introduced merely to rearrange the stage grouping, and can be executed just as a person moves about a room while carrying on a conversation. The main thing, whatever the purpose of the action, is to make it as definite and cleancut as possible. A "mumbled" action is as annoying as a mumbled speech.

Closely grouped characters on the stage give the scene an unbalanced appearance. The performance should present a series of well arranged pictures, varied and interesting. Of course the director will attend to most of these points.

The dances indicated will be found most effective if they are simple and well done. Left and right movements are more interesting from the front than up and down stage movements.

RANDOM SUGGESTIONS

Try out the makeups with stage lights if there is any doubt as to their appearance.

Contrast is a valuable means of emphasis. Actions are more effective when the character knows the worth of repose.

It is not necessary to direct an entire speech to the person being addressed. If the speech is *started* to that person, the audience understands the rest of it to be intended for the same person, even though the speaker's back is turned during the rest of the speech.

Finally, the most important thing to observe is good diction. *Whether singing or speaking, the words should be easily intelligible in the last row of the house.* Careful pronunciation and enunciation will do far more than strong lungs to make every word clear.

Stage directions are given as from the stage facing the audience. "Up stage" is away from the footlights. "Down stage" is toward them.



CHARACTERS

WILLIAM FALL — *salesman, a likeable young fellow who rooms with*

FRIDOLPH HALLAN — *young business man. He has for his particular friends*

JIMMIE — *a youngster just out of school, and*

BERT — *whose father has "Coin," and*

HARRY — *a born gambler and good-natured loser, and*

FRANK — *who is bashful but trying to overcome it, and several other*

BOYS — *all cleancut, and jolly, and inveterate seekers after "good times."*

RUTH — *a dainty miss, lives next door to WILLIAM and FRIDOLPH, with her aunt,*

LILLIAN KEESTER — *who has been "too busy" to enjoy life with younger girls like*

FRANCES — *a stenographer, who hopes to rise to be a secretary, like*

JANE — *who is "strictly business." She admires*

ALMA — *who wears "such nice things." Of course there are other*

GIRLS — *friends of all, who enjoy getting together for "revels."*



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CUPID'S NIGHT OUT

1

A Whimusicality in One Act

FREDERIC W. KAMMANN

STANLEY R. AVERY

Nº 1. AHA, AHA! TWO SEATS, TWO SEATS

William

PIANO

Allegro (Curtain)

f

mf *leggiere*

WILLIAM (off stage) (Enter William)

A - ha, a - ha! two seats, two seats; Two seats for the

op - 'ra; for a plan I have in mind. The maid next door I've

long'd to meet, And so de - vised this nov - el feat To turn up in the ad -

(Looking at tickets)

ja-cent seat_A_ clev - er scheme you'll find. Great Scott! what a-bout the lo -

ca-tion? Ye gods, the num-bers are mix'd! This will fur-nish a

fine sit-u - a - tion: But there's a way to see that it's fix'd.

One-five - sev'n-two. Bus - y? Call me when they're thro' Oh, in-

(Phone)

deed, you'll get them right a-way? Well, hur-ry! or there'll be the deuce to

pay. Hel-lo, is this the As-tor? Give me the tick-et-sell-ing

fel-low. Hel-lo! Here are two seats in the par-quet cir-cle In

col-or a mel-low yel-low. Hel-lo! Hel-lo! Will you tell me

if these seats are sure - ly side by side? (Phone)

Yes, the num-bers I'll con-fide: One - 0 - one, left and One - 0 - three.

(Phone) Placed so we can plain - ly see?

f *Red. **

Al - low me, sir, to thank you. My doubts are all a -

*Red. **

wry. With - out a guess I'll win suc-cess: So long— Ta, Ta— Good-bye!

WILLIAM

(Removes one ticket from envelope and places it on table U.C. The other he replaces in envelope and approaches door between rooms C. There he listens intently for a second or two. Then he stoops and slips envelope beneath door pushing it well in to the other room. He listens intently again as he rises. Satisfied that no one is aware of his action he performs a funny little hop-skip-and-jump dance about the room, finally taking two chairs and placing them side by side down R.C. Then he goes up and faces about.)

Cupid, Old Man, I've got your system licked to a standstill. With these two tickets I'll get acquainted with little Miss What's-her-name next door, while you're getting your arrows strapped on. You may be long on hearts but you're shy on brains. Goodnight, Mr. Cupid— it's your night out. I don't need you.

(He marches majestically down to the right of these chairs, just as if coming down the aisle of the theatre. Places imaginary hat beneath right chair and as he seats himself speaks to imaginary person in the next chair.)

Good evening.

* * * * *

Why, yes. I do. Right next door in #25.

* * * * *

Oh, I've seen you quite often. Isn't it fortunate that we happened to get seats right together?

* * * * *

Found your ticket on the floor? How odd! How strange! How—how do you suppose it got there?

(Laughing in mock embarrassment)

I?—How should I know? Indeed, you! Ha, ha! How should I?

(To imaginary candy boy at Right)

Candy? Why, yes—of course. Let me see—that box right there. That looks nice.—How much?—Five?

(Handing out imaginary bill)

There you are.

(To friend at Left)

Do you care for chocolates?

(Opening the box)

Help yourself.—Thank you, I will.

(Takes one)

* * * * *

You have heard of me?—I hope pleasantly.

Oh, I'm sure that is most flattering. Would you care for a lunch—after the performance? I've a confession to make.

* * * * *

Yes, it's about your ticket. I—I—

(Jumping up at sound of voices in hallway)

FRIDOLPH *(Off stage)*

Halloo!—Halloo!—Halloo!

WILLIAM *(Looking at watch)*

Me for the glad togs! It's simply a matter of brains, eh, William, old top?

(Goes to door R as Fridolph and boys and girls enter URC)

No 2. COME ON, BE GAY

Fridolph, Boys, Girls and William

FRIDOLPH

Allegro moderato

Hel - lo, I say, come on, be gay! We've an

eve - ning free to play a - way. Get out your best new Sun - day vest, For

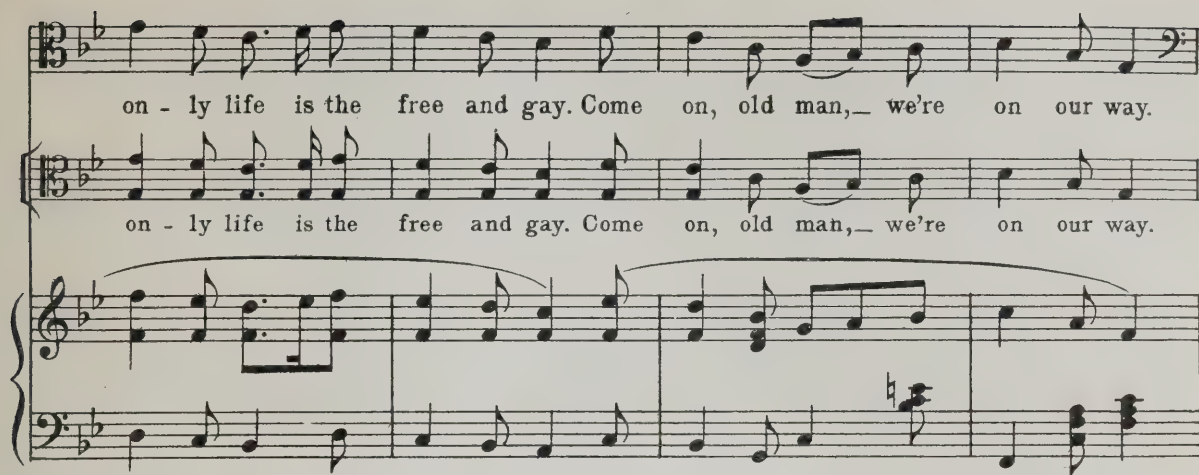
nov - el pleas - ure we'll start a quest. We'll stay and play till

CHORUS BOYS

We'll stay and play till

break of day, And glad - ly raise the fid - dler's pay. The

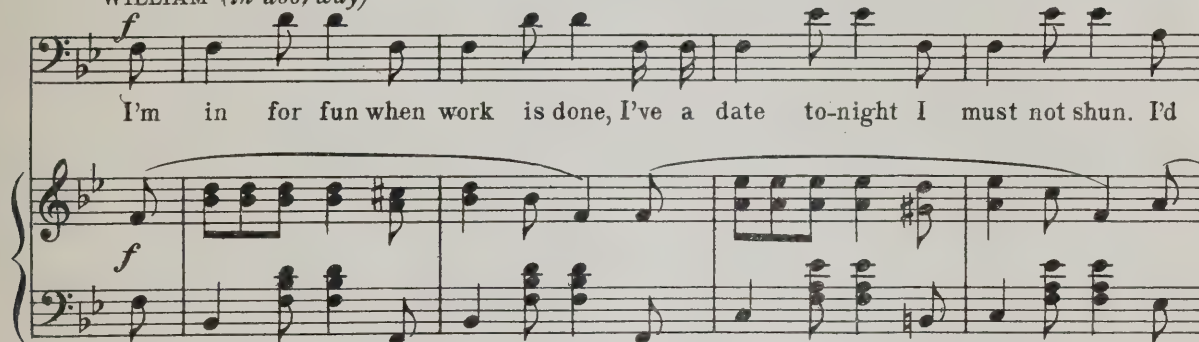
break of day, And glad - ly raise the fid - dler's pay. The



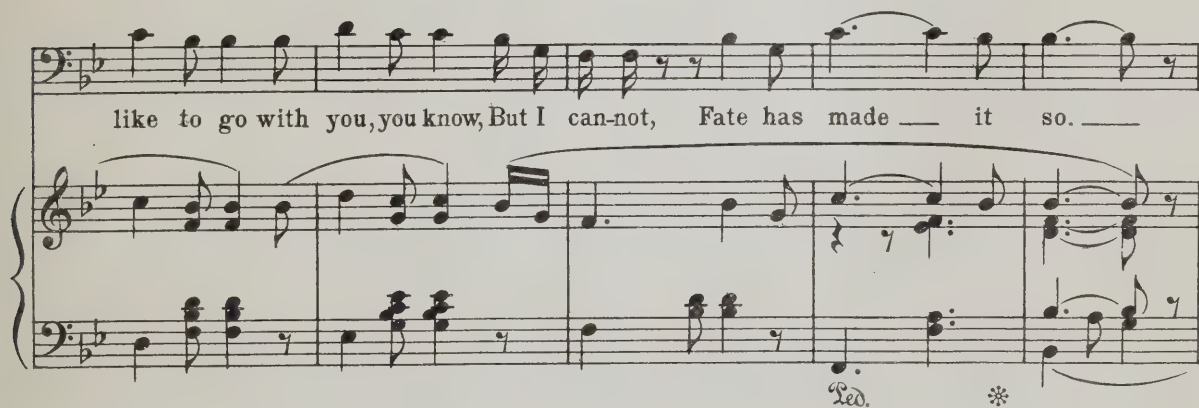
on - ly life is the free and gay. Come on, old man, - we're on our way.

on - ly life is the free and gay. Come on, old man, - we're on our way.

WILLIAM (*in doorway*)



f I'm in for fun when work is done, I've a date to-night I must not shun. I'd



like to go with you, you know, But I can-not, Fate has made — it so. —

f

And. *

CHORUS

GIRLS

Oh, shoot the date,

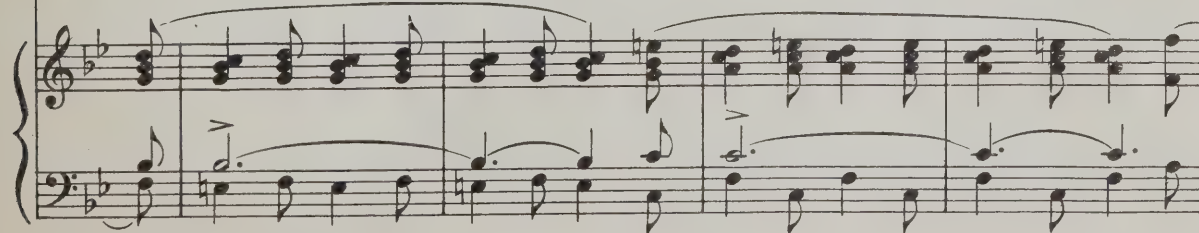
You won't be miss'd,

No

BOYS

Just let it wait.

We're bound to state No



oth - er time will be just right; Come out, — come out — with us — to-night.

oth - er time will be just right; Come out, come out with us to-night.

WILLIAM

I'd like to go with you, you know, But I can-not, Fate has

made it so.

No oth - er time will be just right, But if you must, why

No oth - er time will be just right, But if you must, why

[illegible]

Girls go out U R C laughing and chattering

FRIDOLPH (*Following girls up C*)

We'll be right along, ladies.

JIMMIE

A date! If that isn't the limit. Our old standby, William, too.

BERT

I wonder who he's going to meet. A girl — I'll bet —

FRIDOLPH (*Up at table*)

What's this! A ticket — to a show!

BOYS

Just one? — What show? — Whose is it?

FRIDOLPH

Just one. And it's for tonight — "The Calendar Girl" at the Astor.

BOYS

Is it downstairs? — Parquet — Some class!

FRIDOLPH

Gentlemen, I ask you. What good is one ticket to a man with a date?

BOYS

No good at all.

FRIDOLPH

What shall we do with it?

HARRY

Let's draw for it.

FRANK

Let's match for it.

FRIDOLPH (*As all take out coins*)

Odd man takes the ticket.

(*They line up across room pretty well down. All flip coins together*)

Well?

(*All look at coins*)

BOYS (*Excepting Harry*)

Heads!

FRIDOLPH AND HARRY

Tails!

FRIDOLPH (*Tossing his coin*)

You match me.

HARRY (*Catching his coin*)

Tails again.

FRIDOLPH

You didn't do it.

(*Going up and taking ticket*)

It's my lucky night. Eight o'clock and I'm off to see "The Calendar Girl!"

EXIT

Fridolph and Boys

11

FRIDOLPH *mf*

Good night, — good night, good night, good
 Good night, — good night, good night, good

TENOR I & II *mf*

Good night, — good night,
 Good night, — good night,

BASS I & II *mf*

Good night, good night, good night, — good night, —

mf or unaccompanied

All exit laughing and joking in high spirits

f night, good night, — good night, — good night. —
 night, good night, — good night, — good night. —

mf — good night, — good night, — good night. —
 — good night, — good night, — good night. —

f — good night, — good night, — good night. —
 — good night, — good night, — good night. —

mf

(Enter Lillian and Ruth ULC into N° 27 apartment.)

№3. I'M JUST SICK OF THESE CHEAP CAFES

Lillian and Ruth

Moderato

Moderato

mf *f*

LILLIAN *mf*

I'm just sick of these cheap ca-fés, And tired of res-tau-rant

p

cook-ing.

RUTH

Still we have gone on for days For a de-cent place vain-ly

That mix - ture they call
look-ing. That steak, my dear, was cer-tain-ly tough.

ap-ple duff Was bad to ex-treme.
In fact it would seem That the chef must be

sfz *sfz*

And. * *And.* *

throw-ing, throw-ing a bluff!
throw-ing, throw-ing a bluff!

f

mf

Of ta - ble-d'hôtes I've had e-nough, But

p

where we can eat is a ques - tion. This ter - ri - ble res - tau - rant -

bak - er - y stuff Is wreck - ing my good di - ges - tion.

If

I could buy ket - tles and dish - es I'd care - ful - ly

Oh, gee, what a treat! It could-n't be beat,
fol-low your wish-es And —

sfz *sfz*

Red. * *Red.* *

on - ly, on - ly
I'd cook — on - ly, on - ly

things you could eat.

things you could eat.

f

mf

I would be glad if good things could be had By a -

p

(Picking up ticket envelopes at door center)

dopt-ing the plan you pro - pose.

f

(Orchestra stops with a crash)

LILLIAN

What's this?

RUTH

Theatre tickets—how strange!

LILLIAN

Are they yours?

RUTH

Mine? No!—Come on—let's hurry.

LILLIAN

Oh—there's only one! Botheration!

RUTH

What a shame! But *you* can go. What a lucky chance!

(Laughing)

It's for the Astor—how splendid! You'd better hurry—it's late now.

LILLIAN

I certainly will *not* go—you're to use the ticket.

RUTH

Don't be absurd. Finders keepers. And don't stand and argue with me, besides I have a skirt to press. Here's your hat—now, not another word.

(Hands Lillian her hat and jacket)

LILLIAN

(Taking hat mechanically and putting it on. She takes her bag from table and regards it reflectively.)

We *could* buy another ticket.

RUTH

For the hit of the season?—Just before the performance? My dear, you are almost foolish at times. One would as soon expect to get a seat in the six o'clock car.

(Girl's voices in the hallway Ruth starts up toward door)

Please, for me—just this time.

No 4. GOOD NIGHT

Lillian, Ruth and Girls

Allegro

RUTH *mf*
In-deed, I do in-

LILLIAN *mf*
Well, since you seem so sure —

Allegro
f *p*

sist, I'm

I'll go-be-fore the o-ver-ture and o-p'ning scene I've miss'd. You're

sure I'll be all right, There is no cause for fright. — Good

sure you'll be all right? There is no cause for fright. — Good night, my dear, good

(other girls outside with Ruth)

night, my dear, good night, _____ good night, good night, good night, good

(Alto girls outside with Lillian)

night, _____ good night, good night, good night, good night, _____ good

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "night, my dear, good night, _____ good night, good night, good night, good". The middle staff is another vocal line with lyrics: "night, _____ good night, good night, good night, good night, _____ good". The bottom staff is a piano accompaniment with chords and moving lines in both hands.

night, _____ good night, _____ good night. _____

night, _____ good night, _____ good night. _____

The second system continues the musical score with three staves. The vocal lines have lyrics: "night, _____ good night, _____ good night. _____" and "night, _____ good night, _____ good night. _____". The piano accompaniment continues with chords and moving lines. The system ends with a "Ced." marking and an asterisk.

*(Lillian exits, and after she is off the girls enter)**(As Ruth drops into chair at table the girls gather around her)*

FRANCES

Can't you come along with us, Ruth?

ALMA

It's going to be a revel!

RUTH *(Almost in tears)*

I'm—I—guess not.

FRANCES

Why— what is it, Ruth?

GIRLS *(Ad libitum)*

What is it? Why can't you come? Is something wrong?

No. 5. PRETENDING

Ruth and Girls

RUTH *p* *Quasi Recit.*

Languidly

I'm wear - y of

life and its care, — Its sor-row and strife ev - 'ry-where.

Somewhat faster

There is no pleasure in living for only a ten-dollar job when your evenings are lone - ly.

mf

(Rising) *cresc.* *mf*

The lot I would pick if I could would be one of luxurious ease, Where laugh-ter and wine for the

cresc. *mf*

ask - ing were mine, And a mil - lion to spend a - ny way I might

please. GIRLS
A mil - lion to spend a - mid pleas - ure and ease.

Allegro moderato
f

mf RUTH (*In much brighter mood*)

1. With ten o' clock as break-fast time, At twelve my car they'd
*) 2. My home would be quite el - e - gant With trim - mings of old

bring. At one I'd see my jew - el - ler A - bout a dia - mond
rose. And lots of ser - vants all a - bout In - silk - en suits and

*) In 2^d stanza Girls can take alternate couplets.

ring. For lunch-eon I'd try *)Shan - ley's, And then a mat - i -
hose. My cars would all be lim-ou-sines, My chauff-eurs from Par -

nee. Of course I meet some hand-some chap While wit-ness-ing the
ee. My friends would all be mil-lion-aires And in so-ci-e -

play. We'd go to *)Rec-tor's then to dine, To the op - 'ra next in
ty. My clothes in lat - est fash-ion cut- Of course I'd set the

state. The au - dience all would no - tice me Be - cause we'd come so
styles. On Sun - day peo - ple, just to - see, Would crowd the streets for

*) Substitute local name if desired.

late. A qui - et mid-night sup - per then, With not a hint of
miles. I'd have ice-cream at ev - 'ry meal, And cours - es nev - er -

Red. *

sor - row. Then home to bed To rest my head And dream a - bout to -
end-ing. This life so fine Could all be mine, If I'd keep on pre -

delib. *poco rit.*

delib. *poco rit.*

mor - row. } I am a-fraid that I was made To live a-mid mu-sic and
tend - ing. } *a tempo*

f *cresc.*

f *cresc.*

fun. Of mil-lions a few just to make it come true, 'Cause I'm

GIRLS (singing while Ruth dances)

sure it would take more than one. I am a - fraid that

cresc.
I was made To live a - mid mu - sic and fun. Of

mil - lions a few just to make it come true, 'Cause I'm

1. sure it would take more than one. 2. one.

(At close of song girls sit about the room, and Ruth returns to her chair at table, and dejectedly drops her chin to her hands.)

WILLIAM

(Dashes in from door RUE and seizes hat and coat from clothes-tree. Whirling to table he stops in dismay to see his ticket is gone! He searches floor, pockets and about the room — thoroughly but hurriedly. Finally, in despair he drops into chair but is no more than seated when he dives for the telephone.)

One—five—seven—two.

* * * * *

No! *Five!* — One five—seven—two!

* * * * *

Hello, Astor? — Oh, hang it all! Excuse me.

(Hangs up, rattles receiver hook and listens again)

Oh —

(Restless pause)

Pardon me for disturbing you — What number shall I ask for to get

One—five—seven—two—Yes.

* * * * *

Hello, hello! Astor?

* * * * *

Say, I had two seats for tonight — now one of 'em's gone!

* * * * *

Who said you *did* have it? It's lost — or stolen —

I want another one — next to it.

* * * * *

No! — I want one next to the one that *isn't* lost.

* * * * *

But I don't *know* my number. — a lady has it.

* * * * *

No! She hasn't got my number. — — I *can't* ask her.

* * * * *

You can't? Not without the number of the other ticket?

* * * * *

I don't use a Ouija board. Goo' bye!!

(Hangs up and walks over to door between rooms)

Now for some real brain work. Wonder how far Cupid would get on a job like this.

(Regards it meditatively — sizes it up. Cautiously tries the knob, which snaps rather loudly. Girls come to with a start! William tries to look under door — then through keyhole — double disappointment. Pokes pencil beneath door, Ruth, alarmed, goes over to buffet and faces door C. As William throws his shoulder against the door, the girls, excepting Ruth, gasp and go up toward door LUC.)

GIRLS

A burglar!!

(They crowd around door — Ruth follows them up but stops below them. William again fumbles knob and bolt — then bumps door again. Ruth resolutely opens buffet drawer and takes from it a monstrous oldfashioned pistol — and stands waiting. The girls see the gun — and without a word open the hall door and flee. William again tries to see through keyhole. Then he tries a strong lunge at door which shakes it badly. Ruth waits calmly. Then William draws back and fairly hurls himself at door tearing it down and landing in a heap at Ruth's feet — about twelve inches from the business end of the small cannon.)

WILLIAM *(With sickly grin)*

I didn't know you were home.

RUTH

I suppose not.

WILLIAM

I — I just — dropped in.

RUTH *(Severely)*

Stand up! Hands up!

(William obeys)

Now then, Mr. Pickpocket — What's your business?

WILLIAM *(With forced coolness)*

Pickpocket? — and make that much noise?

Say — if — if you're inclined to be nervous you can point that thing down. Is it loaded? — DON'T LOOK AT THAT END OF IT!!

Don't you *know* if it's loaded?

RUTH

I don't believe it is. Can you tell?

(Almost offers it to him — then remembers. Resolutely)

Please answer my question.

WILLIAM

About my business? — I'm a salesman.

RUTH

I mean your business *here* — breaking into our rooms.

WILLIAM

I'm — I — weren't you going out? — theatre, perhaps? Don't let me interrupt.

RUTH *(Scornfully)*

Don't let me interrupt!

(Pause)

Go ahead with your story before I call in a policeman. Do they keep one on this corner?

WILLIAM *(Sarcastically)*

Yes, they do. But I sent him away for a gunnysack to hold the salad forks and the souvenir spoons.

RUTH *(Exasperated)*

Oh! — — Well, go ahead with your story.

WILLIAM *(With sigh of resignation)*

All of it?

RUTH

All of it

WILLIAM

Well,— I was born about — —

RUTH

Begin about fifteen minutes ago. I'm not interested in ancient history.

WILLIAM (*Turning away*)

O-w-w!

RUTH

STAND STILL!

WILLIAM (*Meekly*)

Yes'm — — You'd better not be too harsh, though, or I'll get mad and leave.

RUTH

Leave?

WILLIAM

Yes, leave. — Then I won't marry you at all.

RUTH (*Dazed*)

Marry me?

WILLIAM

Oh, perhaps you're already married — or engaged. — — Say, may I put my hands down? They're going to sleep.

RUTH

I — ah —

(*William starts to lower hands and reaches for hers*)

NO!

WILLIAM

Please.

RUTH (*Backing away slightly*)

Well —

WILLIAM (*Lowering arms*)

Thank you. I'm not a burglar at all. I live here — next door. I've seen you several times before. Naturally I wanted to — to —

RUTH

Marry me, I suppose.

WILLIAM

Yes — No! I wanted to meet you. I — am awful strong for you.

RUTH

So you broke the door down — to show how strong you are — for me.

WILLIAM

Nothing like it. I bought two theatre tickets. Someone stole mine — and I couldn't get another one next to it without finding out the number on yours.

RUTH

Mine?

WILLIAM

Yes. The one I pushed under the door.

RUTH

Under the — YOU? You put that ticket on the floor?

WILLIAM

Of course—I—

RUTH (*Perfectly amazed. Then, as the situation dawns on her, laughs delightedly*)

Oh! Oh! What a pity your ticket was lost. Oh, what a pity!

WILLIAM

Yes—it is funny, isn't it? Well, I was trying to get your ticket back and I—
I sort of—well, *leaned* against the door, and—

RUTH

Yes?

WILLIAM

Yes.— And here I am.

RUTH (*Laughing*)

You got that seat for me? That is rich. But you would have enjoyed Aunt Lillian— she's real interesting.

WILLIAM

Aunt Lillian? Your aunt?

RUTH

Yes. She's sitting in that seat at the theatre this very instant.

(*She laughs again*)

But never mind. The party's spoiled—you can be *my* guest. I'll display my Sunday manners, show you a good time—feed you and flatter you and let you talk about yourself. Is it a go?

WILLIAM

It is! Didn't I nearly tear the house down just to call on you?

(*Pause — then William notices Cupid's picture and laughs to himself*)

RUTH

What's funny?

WILLIAM

Nothing—I was just thinking about a loafer friend of mine.

RUTH

A loafer friend?

WILLIAM

Yes. He's a slow thinker, so I gave him a night off. But excuse me—I interrupted you.

RUTH

What shall we do?

WILLIAM

How about a show?

RUTH

LOVELY! Oh, but it's too late. We'd miss all the start of it.

WILLIAM

Well—

(*Thinking*)

Now I have it!

(*Orchestra*)

You've lost out on a real show—this is just the thing.

№ 6. YOU'LL BE THE LEADING LADY

William and Ruth

Allegro moderato

WILLIAM

mf

I know a way that's a

dan - dy To have an eve-ning of fun: We'll be the ac-tors and

vi - tal fac - tors In just a sin-gle night's run. I

WILLIAM

fear I don't un-der - stand it. Then hark to all that I

say: We'll call on Fol - ly, and both be jol - ly By

play-ing our woes a - way. You'll be the lead-ing la - dy in the

RUTH (*melodramatically*) *rit.*
play. You'll show the vil-lain sha - dy in the fray.

Allegro RUTH
Joy un-end - ing we'll be lend-ing By this sim - pli -
WILLIAM
Joy un-end - ing we'll be lend-ing By this sim - pli -

Allegro

fied pre-tend-ing That we're not the folks we were to-

fied pre-tend-ing That we're not the — folks we were to-

(or spoken.)

day. (Hoo-ray!) Make the end-ing most heart-rend-ing With a tra-gic

day. (Hoo-ray!) Make the end-ing most heart-rend-ing With a tra-gic

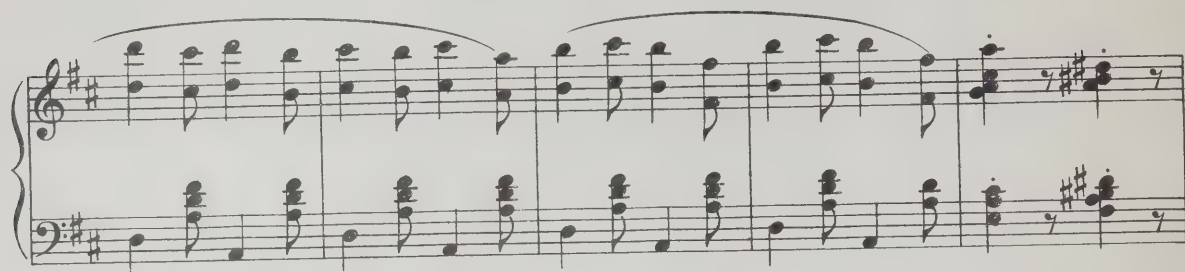
part im-pend-ing_ That's the or - ly way to make a hit, they say.

part im-pend-ing_ That's the on - ly way to make a hit, they say.

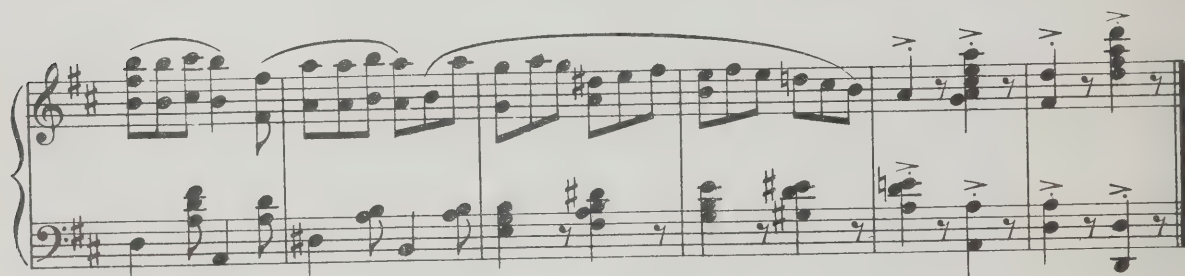
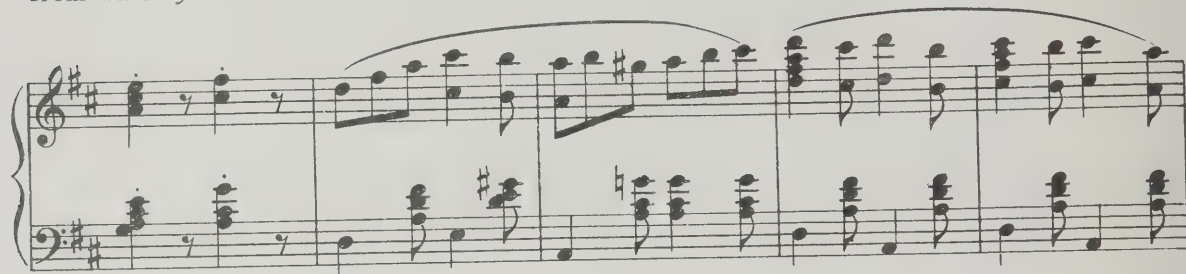
sempre f

DANCE with DIALOGUE

WILLIAM We're sort of putting the sad part first, aren't we? RUTH It may be sad



from where *you* are— but not me, Alexander — not me.



WILLIAM (*After dance*)

Pardon me— do you sing?

RUTH

Yes—why?

WILLIAM

I thought so —

RUTH

Yes?

WILLIAM

From your dancing.

RUTH (*Laughing*)

That's right— rub it in. Go ahead with your old show.

Attacca No 6, A

№ 6a. INTRODUCTION
William and Ruth

33

WILLIAM *Recit.*

{ What characters shall we as - sume? That's most important, I pre - sume.

RUTH (*ad lib*) WILLIAM *molto rit.* *delib.* RUTH *slower*

Ah, I must think - Now let me see, - ee - ee, You'll be She, And you'll be He.

molto rit. *delib.* *slower*

№ 7. HE AND SHE
William and Ruth

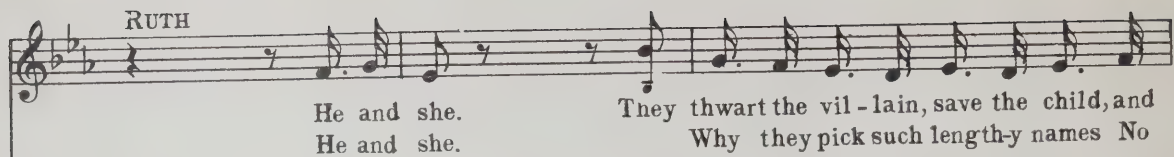
Moderato

WILLIAM *mf*

1. There's a
2. The

cou - ple that you read a - bout In all the mag - a - zines - He and
la - dy's name is Gwen - do - lyn And his is Fer - di - nand - He and

RUTH



she,
she,



act in lov-er's scenes- He and she.
one can un-der-stand- He and she.

He and she,
He and she,

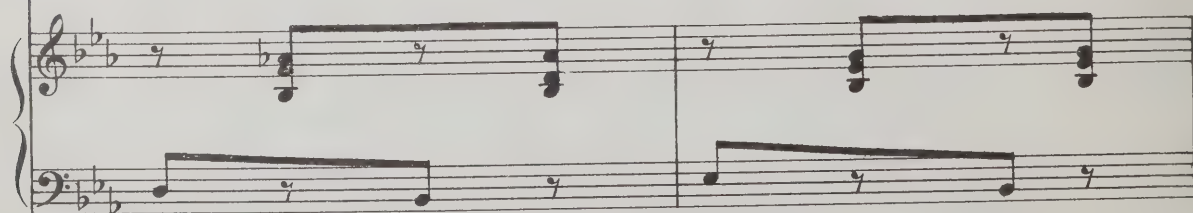
The
You



The man's a hand-some brute,
You're sure to find them there,

girl is al-ways beau-ti-ful,
see a mod-ern prob-lem play,

He —
Ei-ther



She
They

scorns to ar - bi - trate and shows the vil - lain how to shoot
hid - ing in the clos - et Or else sneak - ing up the stair

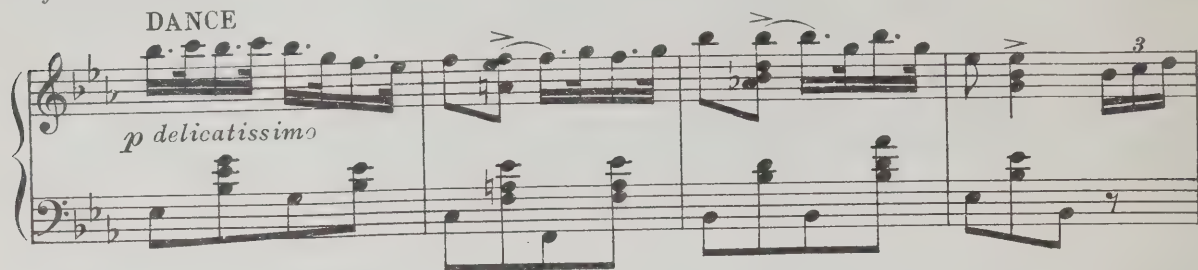
al - ways holds the lad - der while He steals a - way the loot_ He and
laugh, "He, he," to see the ug - ly vil - lain tear his hair_ He and

she, He and she.
she, He and she.

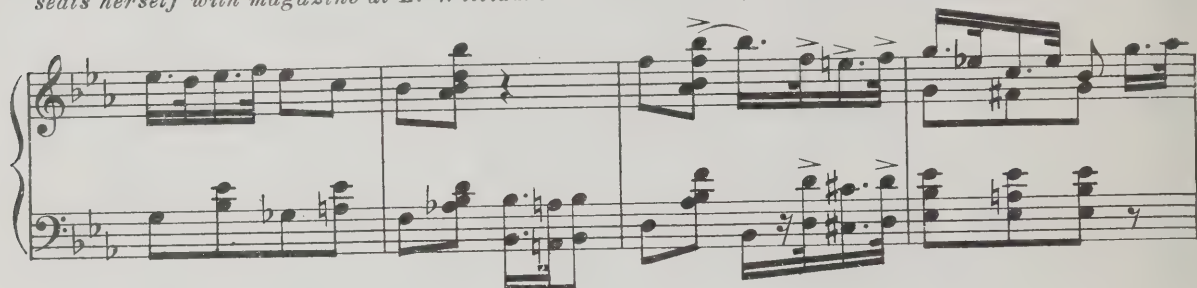
He and she.
He and she.

After verse 1—(*Manikin dance—very stiff-jointed—through Dance music once. Then repeat for second verse.*)
 After verse 2—(*Melodrama with dance music.*) (*William steps through communicating door, Ruth*

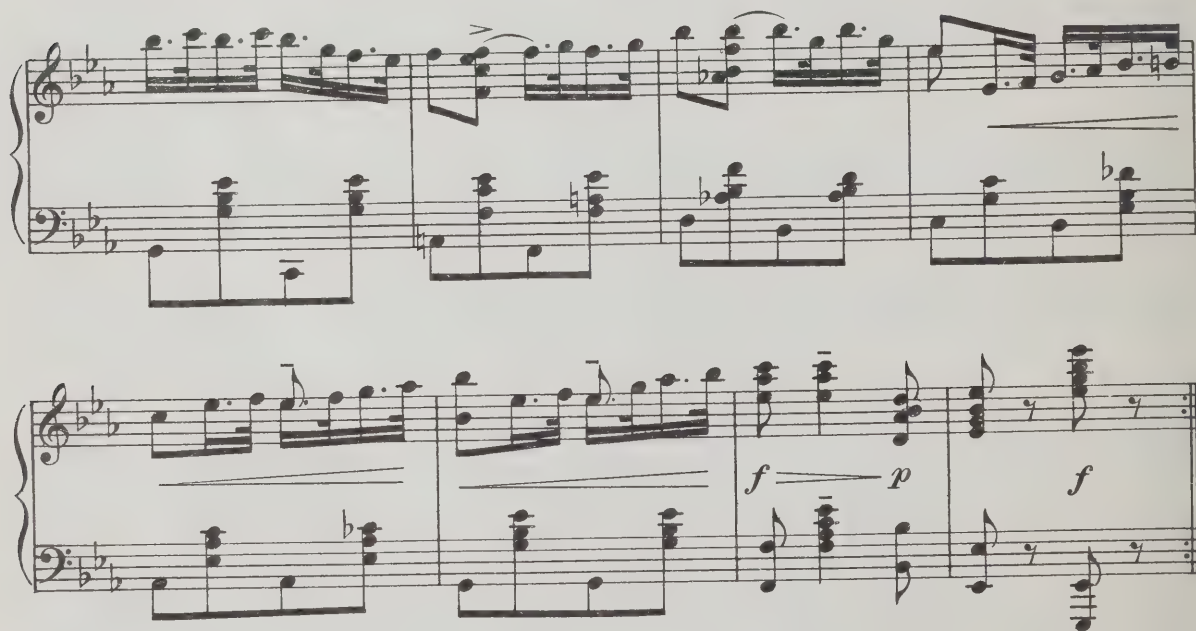
DANCE



seats herself with magazine at L. William in meantime dons flowing mustache wired to fasten in



nostrils, also a black broad brimmed hat.



RUTH (*Impatiently tapping floor with foot*)

He has not come.

(*William enters majestically*)

HE HAS NOT COME!

(*William exits with exaggerated haste—he has evidently anticipated his cue.*)

Only five minutes more until the Duke of Marshville will demand the fulfillment of my girlhood promise.

(*Hoarse laugh which causes William to start violently*)

Ha, ha! Let him demand!

(Pause— then a little louder)

Ha, ha! Let him demand!

(Conversational tone)

That's your cue.

WILLIAM (Entering with majestic bearing)

Are you alone?

RUTH

Yes—I am.

WILLIAM

Ah— we are alone.

(Goes up a little— then faces about)

Lady Lizzie— I mean Elizabeth, I have come for the money. I am the Duck of Marshville!

RUTH (Indignantly)

The Duck? Sir? The time is *not* yet up by 48 hours.

WILLIAM (Glancing at watch)

So it is — — I'll wait.

(Carelessly folds napkin and lays across his arm)

RUTH

I don't believe you're the Duke!

WILLIAM (Very sneering)

Come, come—Lizzie. This pose avails you naught— naughty, naughty. Cave a hare! Slow go! I will not be trifled with.

RUTH (Coolly)

By the way, can you change a five dollar bill?

WILLIAM (Surprised)

Certainly, ma'am.

(Counts out change in bills and silver into small salver on buffet which he offers to her)

RUTH (Taking and counting change)

Ah, HAH! I KNEW you were an imposter. What is that napkin on your arm?

Why was my change all in silver— Why was it a dollar short? You are a waiter! That's what you are— a waiter at —————'s—. (Local cafeteria)

WILLIAM (Going out beaten)

Foiled! Curses — curses — curses!

Moderato

3. When you read a comic week-ly There you

4. If the action calls for thrill-ers They will

He and she,
He and she, They are

find them play-ing jokes, He and she,
al-ways take a chance, He and she,

won - der why they nev - er act like or - di - na - ry folks, He and
won - ders at a horse-race, in a du - el or a dance, He and

During verse 4, Girls enter LDC and come down on line with door C and buffet.

she,
she, And
Or

He and she, They make the most in-ane re-marks
He and she, In mel - o - dram - a, com - e - dy

ape so - ci - e - ty.
fling - ing re - par - tee.

They rep - re - sent the vir - tues all with
They're pure and un - a - dul - ter - a - ted

There's noth - ing they're not glad to do to
They sim - ply have to en - ter - tain the

much so - bri - e - ty.
ver - sa - til - i - ty.

*Last time All,
including Boys
and girls.*

lend va - ri - e - ty, He and she, He and she.
folks out front, you see, He and she, He and she.

He and she.
He and she.

After verse 3 Dialogue and Pantomime with Dance music.

After Verse 4 (All dance, well down, keeping in mind the effectiveness of simpler steps, well done in unison. After dance boys and girls exit RUC and LUC.)

WILLIAM { Joke! Fresh from "Life"
DANCE { He: What do you think

of the League of Nations?

RUTH { She: I think Ireland'll win the flag.
Here's one from "Puck". She:— *

*(Use any good joke here, preferably of local interest, William making suitable reply)

WILLIAM He: Let's try one from "Snappy Stories."

RUTH Say — what kind of a girl

do you think I am!

(William, in pantomime, disgustedly asks for a dance — — Ruth, with

equal displeasure, accepts. To the apparent delight of both, the music stops as they take positions. Both applaud enthusiastically without making any noise with their hands. William bows his thanks for the dance — Ruth curtsies her pleasure.)

(Start last verse immediately, Both William and Ruth re-enter smiling and sprightly and give as great contrast as possible to the closing verse.)

WILLIAM (*Laughing*)

I'm glad we didn't go to the theatre – think what we'd have missed.

RUTH (*Wondering just what is behind it.*)

You're having a good time?

WILLIAM (*Quite seriously*)

I can't begin to tell you how good. From now on I'll expect every heroine in every play to live up to my ideal.

RUTH

That will be nice for you – but hard on the heroines.

WILLIAM

Perhaps.

(*Pause*)

Well, why don't you ask me about my ideal?

RUTH

And I dare say you'd be one of these horrid creatures who'd make snippy remarks about woman's curiosity! Tell me, *must* I be interested in your ideal?

WILLIAM

You ought to be –

(*Going to her*)

Because – –

RUTH (*Half inclined to back away – but holding her ground*)

Yes?

WILLIAM (*Taking her in his arms impulsively but not suddenly or roughly*)

Because you're my ideal, dear.

(*Kisses her before she can collect her scattered wits*)

№ 8. I HATE YOU! I LOVE YOU.

William and Ruth

Allegro

RUTH

I hate you!

WILLIAM

I love you! The words make all the

Allegro

f

dif - ference For the feel - ings are a - kin, — De - pend - ing on the

I love you! What mat - ters how you
 mood you're in. I hate you! What mat - ters how you

say it? To-day's deep sor - row Finds joy to - mor - row In mak - ing
 say it? To-day's deep sor - row Finds joy to - mor - row In mak - ing

Andante

f espressivo

up a - gain. My lips would say but "Nay,"

up a - gain.

più rit. Andante

mf

(William kisses her tenderly - she
resists instinctively, a little)

My heart dis-pute, Was that ac-tion writ - ten in the

part?

mf

I must con-fess that that sin-cere ca-ress Was the

deed of a hun - gring heart. My lit - tle in - ge - nue,

f I tru - ly love but you. My heart is gone to you, I can-not

sempre f stay it. *sempre f* To re-a - liz-ing brought Of

love I'm sure-ly taught, In — ev - 'ry word and thought I but be -

RUTH

ff

My lips would say but "Nay," My heart dis-pute,

tray it.

ff

My lit-tle in-ge-nue, I love but you,

f

Was that ac-tion writ-ten in the part?

My— heart is gone, that's true, I can-not— stay— it.

cresc.

Would you con-fess that that sin-cere ca-ress Was the

cresc.

Of— love I'm taught, in ev-'ry— word and thought

cresc.

lone Just to be all my own, To love my whole life thro'.

De-light-ful it sounds, I con-fess, con-fess: I guess it's

"Yes."

Pro-tec-tion I prof-fer as part of my of-fer. My

(Holding her) *f* BOYS (off stage)

dear to my heart I press. I want you to mar-ry me,

Red. *

GIRLS (off stage)

And will you love me true? —

Dear, I do, I

want you a - lone Just to be all my own To love my whole life

De - light - ful it sounds, I con - fess, con - fess: I
thro' _____

guess it's _____ "Yes." _____
Pro - tec - tion I prof - fer as

(Enter Boys and Girls)

part of my of - fer. My dear to my heart I press. _____

Ad. *

RUTH AND GIRLS

WILLIAM AND BOYS

f I guess, guess,

f I want you to mar-ry me, dear, I do, I do, do,

guess. It's

do. I want you a-lone, Just to be all my own— My

yes, yes, yes. De-light-ful it sounds, I con-fess, con-

whole life thro'.

fess; I know that it's "Yes." Pro - tec - tion you

I'm glad that it's "Yes." Pro - tec - tion I

prof-fer as part of your of-fer, O sweet ca - ress.

prof-fer as part of my of-fer, O sweet ca - ress.

Ad. *

RUTH (*To Girls*)

I—I captured my burglar. We're going to be married.

GIRLS AND BOYS (*Indicating William*)

Is that it? Not our old friend? What an ideal! What for?

WILLIAM

IT? Meaning *me*?

JANE

Just an ordinary man — the fellow next door!

WILLIAM

Cease! This is not a joke.

RUTH (*Laughing*)

I should say not. Your real test will come when Auntie arrives.

WILLIAM

Do I have to win Auntie too?

BOYS

Goodnight!

(*Enter Fridolph and Lillian arm in arm — Lillian in the lead*)

LILLIAN

What's this — a party?

RUTH

Well—yes. No, I caught a burglar.

WILLIAM (*Eyeing Fridolph with goodnatured malice*)

You stole my ticket.

FRIDOLPH (*In low voice*)

Sh-h-h! I'm punished already.

LILLIAN (*To William*)

You look familiar.

WILLIAM

I'm trying not to.

LILLIAN

We've met before, I believe.

WILLIAM

YES?

LILLIAN

Haven't I seen you somewhere before?

WILLIAM

Possibly—I've been there. I—the door broke down — I came in—

RUTH

I caught a burglar, Auntie!

LILLIAN

A burglar — HERE?

WILLIAM

Yes — you see, it's awfully simple.

(*To Ruth*)

Isn't it?

RUTH

Simple hardly describes it.

LILLIAN

Well—go ahead. What about the burglar?

WILLIAM

I came—I just dropped in — the tremendous noise, you see — — I didn't know what it was. So I — — I — well, doggone it all, I want to marry your nephew and — YOUR NIECE, just your niece.

RUTH

Yes, Auntie. We're going to be married.

WILLIAM

We'd like your consent.

LILLIAN

I cannot give it. .

BOYS AND GIRLS

Oh! !

RUTH AND WILLIAM

Why not, Auntie?

No 9. FINALE

Allegro moderato

FRIDOLPH

LILLIAN

I know on-ly one who com-pares with you, In

f

fact it is al-most a draw, — The plot I un-mask, and bid you to

RUTH

LILLIAN

(Indicating himself)

Ha,

ask The young la - dy's un-cle-in - law. —

Yes, me. —

WILLIAM

What, he? —

Can this tru - ly

ha! Be - hold, by a hus - band I'm won! _____

Can this tru - ly

CHORUS
SOPRANO

Can this tru - ly

ALTO

Can this tru - ly

TENOR

Can this tru - ly

BASS

Can this tru - ly

Can this tru - ly

be?

(waves a marriage certificate)
Right here you can see a cer - ti - fi - cate prov - ing it done. _____ The

be?

be?

be?

be?

be?

But when and how?

Be - fore the third - act cur - tain; —

triv - i - al show we cast a - side Be - fore the third - act cur - tain; —

But when and how?

But when and how?

Be - fore the third - act cur - tain; —

Be - fore the third - act cur - tain; —

But when and how?

The piano accompaniment features a melody in the right hand and chords in the left hand, with a key signature of three flats and a 12/8 time signature.

So that is

To make the mat - ter

— And soon by a jus - tice safe - ly tied To make the mat - ter

So that is

So that is

To make the mat - ter

To make the mat - ter

So that is

So that is

To make the mat - ter

To make the mat - ter

So that is

how.

cer-tain. Now don't you think, my hus-band dear, Since love has

cer-tain. Has

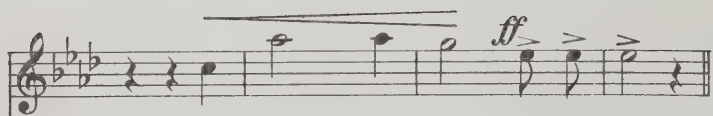
how.

how.

cer-tain. Has

cer-tain. Has

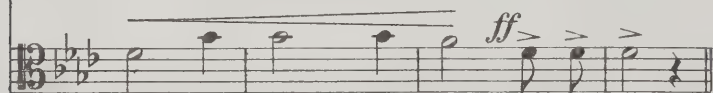
how.



Mag - nan - i - mous! They con-sent!



be mag-nan - i - mous! We con-sent!



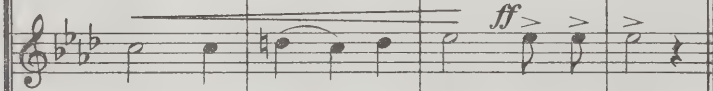
be mag-nan - i - mous! We con-sent!



Mag - nan - i - mous! They con-sent!



Mag - nan - i - mous They con-sent!



be mag-nan - i - mous They con-sent!



be mag-nan - i - mous They con-sent!



Mag - nan - i - mous They con-sent!

Dialogue

WILLIAM (*To Ruth*)

May I ask you a question, dear?

RUTH

Of course - go ahead.

WILLIAM

Well, what's your name?

RUTH (*Laughing*)

Ruth. And yours?

WILLIAM

William.

RUTH (*In his arms*)

I'm going to call you Billy.

WILLIAM

(*Looking at picture of Cupid*)

Well, Cupid, Ol' Top, you may start slow but you get there just the same. You've had your last night out.

During Dialogue



ALL

f

Dear, I hold you, — I en-fold you, — Of tru - est

f

hold you, hold you, fold you, fold you, tru - est

f

hold you, hold you, fold you, fold you, tru - est

f

Dear, I hold you, fold you, true

love I've told you. — It would not be so mer-ry Had {we they} been con-tra-ry, On

love I've told you. — On

love I've told you. — On

love told you. — On

f

that you may de - pend. Love, I sought you, And I

that you may de - pend. sought you, sought you,

that you may de - pend. Love, I sought you, sought you,

that you may de - pend. Love, I sought you,

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and moving lines in both hands.

caught you, And to my arms I brought you, I im-

caught you, caught you, to my arms I brought you, I im-

caught you, caught you, To my arms I brought you, I im-

caught you, And to my arms I brought you, I im-

The piano accompaniment continues with a grand staff, showing harmonic support for the vocal lines.

cresc.

plore you, — I a-dore you, — I a-dore you, — And —

cresc.

plore you, — I a-dore you, — I a-dore you,

cresc.

plore — you, — I a-dore you, — I a-dore you, — And —

cresc.

plore you, — I a-dore you, — I a-dore you,

ff

will un-til time shall end. —

ff

Will un - til time shall end. —

ff

will un-til time shall end. —

ff

Will un - til time shall end. —

ff



M
1503
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Avery, Stanley R
[Cupid's night out. Piano-
vocal score. English.]
Cupid's night out

UNIVERSITY OF TORONTO

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